PELPUP NEWS

WINTER EDITION 1980 Number 40

R. Knight, Marlborough, Wilts.

Produced by PELPOP

Pelham PUPPETS

Marlborough, Wiltshire

The
Pelpup Club

PELHAM PUPPETS
MARLBOROUGH
Wiltshire

December 1980

Dear Pelpups,

From the letters I have had from club members, I gather that the Summer magazine was enjoyed by all, and I hope that this issue will be as popular.

Once again your envelopes have been marked with the number of magazines still due to you, so if there is no number, and you have not renewed within the last six weeks, your subscription is due.

In this magazine you will find an article on glove puppets. It says that Pelham Puppets no longer produce them, well, we are starting again. From the Spring, in 1981, you will find them in the shops. The characters, so far in production, are in the illustrated leaflet enclosed with your magazine. We hope to add Mr. Punch, Judy, and all their fellow actors to the range later on.

It has been an especially difficult task awarding the prizes for the play-writing, photographic, and cartoon competitions this time, not only because of the large number of entries, but because of the very high standard, particularly of the cartoons. These caused a lot of head-scratching, and a lot of laughter.

By the way, if you want me to acknowledge receipt of your competition entry will you please send a stamped addressed postcard, or envelope.

It is, I know, hard to think of really original plots for your plays, but when I am judging them, originality is one of the main things I am looking for. An adaptation of an old tale has to be exceptionally well written to win a prize. One other point, I cannot return your entries, so keep a copy for your own use.

The results of the play-writing competition are as follows:—

"Somewhere to Spend the Night", by Kerrie O'Connor (aged 10) of Pinner, Middx. "That's my Money", by Brendon Renwick of Lowry Hill, Carlisle. "The Queen's Poodle", by Jacqueline Phillips, of Broadstone, Dorset.

Prizewinners for the Photographic competition:—

Ingeborg Bajema, Dordrecht, Holland. Joanna Bellingham, Newcastle, Staffs. Jonathan Marsden, North Harrow, Middx.

Prizewinners of the Cartoon competition:—

Graham Hall, Shalston Common, Nr. Wakefield. Elena Macia, Woodthorpe, Nottingham. Joanna Woods, Stevenage, Herts.

The number of entries for the 'Spot the differences', and the acrostic competitions was enormous. We needed a large box, not a hat, from which to draw the winners.

Spot the difference:—

Bridget Hill, Chelston, Torquay, Devon, and Chris Prickett, Frimley Green, Camberley, Surrey.

Acrostic:—

Claudia di Fabio, 23 Frandel Dr., Avon. Ct. U.S.A. Edward Jackson, Martock, Somerset.

Will all the prizewinners write and tell me which puppet they would like, and give a second choice. If you want a catalogue first, please ask for one. Vents, and 24″ puppets are not included in your choice.

In this issue, as well as the usual play-writing, photographic, and cartoon competitions, for each of which there will be three prizes, I have thought up three others for you.

1. Compose a Limerick, the first line of which is to be as follows:—

"There once was a puppet named Joe",

Just in case there is someone who does not know what a limerick is, here is an example:

There was a young man of Nepal,
Who went to a fancy-dress ball.
He thought he would risk it,
And go as a biscuit,
And the dog ate him up in the hall.

All limericks have the same rhythm, so say this one several times, and you will soon get the idea. Entries on a postcard please.

2. An ACROSSWORD. Further on in the magazine you will find a story, and an odd looking crossword blank. There are seventeen words in the story, with which to complete the puzzle. Number 7 has two words for its answer, the first of 5 letters, the second of 3 letters, which go together. You will know what length of word to look for, by the number of blank squares on the puzzle. The words are in the same order in the story, as the numbers on the puzzle, so when you have found No. 1, which I will tell you begins with "c", look for a five-letter word for No. 2, a little further on in the story, and so on.

You will find that the initial letters of your answers will spell two seasonal words, reading *down* the puzzle.

There will be two prizes for each of these competitions, for the first two correct entries of each competition, drawn on June 28th, 1981.

3. This is a competition for a theatre backdrop design. Drawn on a piece of paper 12″ by 8″, using a black felt or fibre-tip pen. There will be one puppet prize for the best entry, which will be published as a painting competition in the Summer edition of the magazine. Because of this, just a line drawing, please, no blacked-in parts or shaded parts.

REMEMBER your NAME, ADDRESS, and AGE on EACH ENTRY please. This is important, little scraps of paper get lost.

I look forward to receiving lots of letters from you, and hearing all about your Christmas shows.

Good luck with the Competitions,

Pelpop

CUT ALONG DOTTED LINE

PLEASE SEND MY NEXT MAGAZINE I ENCLOSE P.O. FOR

50p

for 2 years' subscription

Date.....

NAME .....

ADDRESS .....

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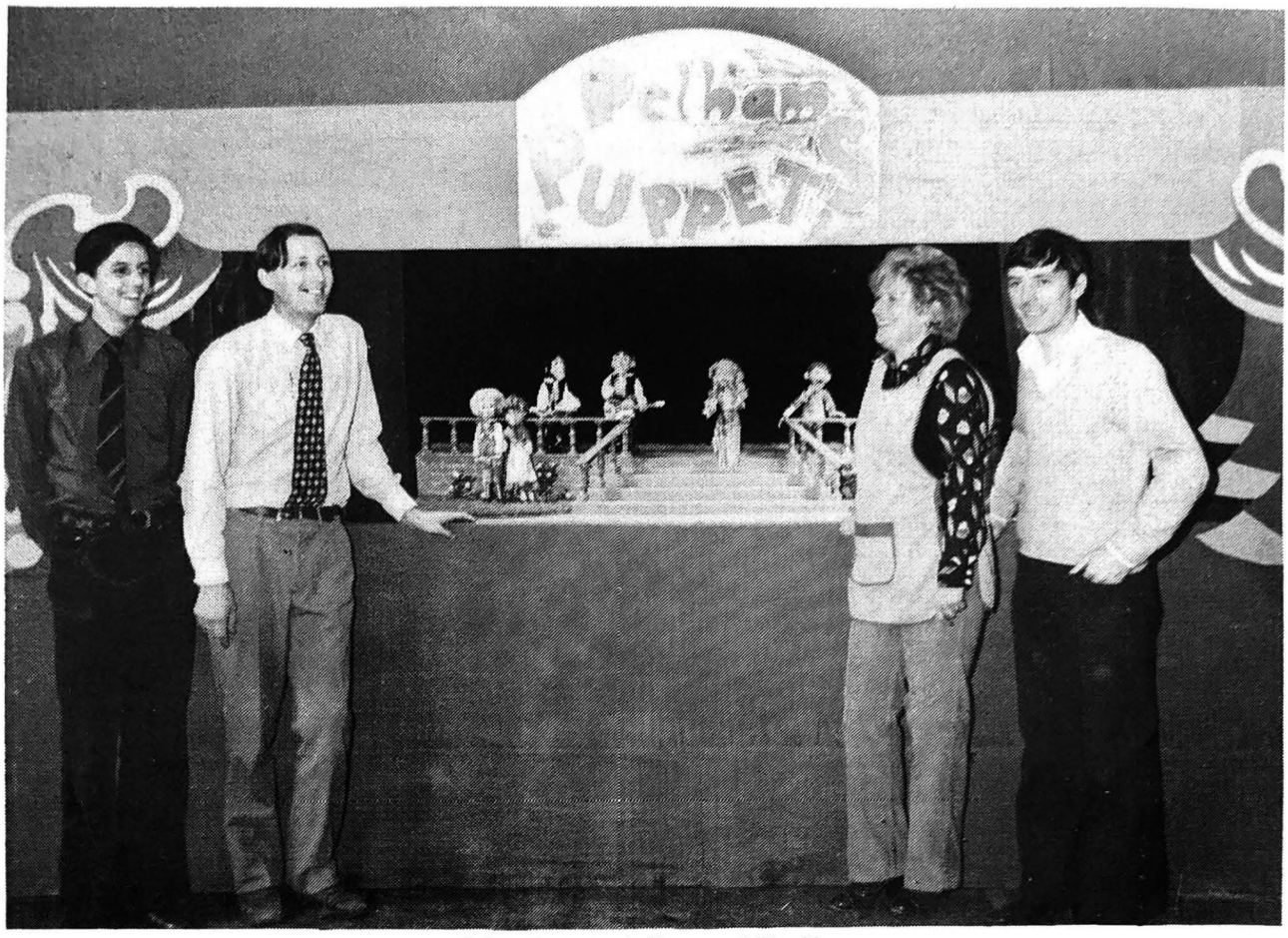
A Puppet Show at the Pelham Puppet Factory



R. Knight, Marlborough, Wilts.

Keith, Andrew, Eileen, and David.

You may be interested to know about the Puppet Theatre that has been built at the Pelham Puppet Factory.

Although it is by no means the first time there has been a theatre at the factory, we are very happy that we can, at last, show off the delightful antics the little people can get up to—to the people that make them, and their families.

The stage is housed in the "Animated Hall", the largest room in the factory. This room is usually used for storing and making the animated display units. During the Christmas season of course, most of the units are in the shops, leaving the hall virtually empty and ideal for us to have a stage and to seat over 100 people.

We have three main puppet operators,

For the benefit of new members, the subscription of 50p entitles you to a badge and two years' subscription to the magazine—i.e., four magazines, one on joining, that is the current copy, and the next three issues. They come out in July and December. If you do not renew, you are still a member but you will not receive a magazine. Overseas members:

Subscription for U.S.A. and Canada **2 years** — $2

W. Germany **2 years** — 5Dm

or equivalent in the currency of your country.

Please pay by International Money Order, cheque, or cash, bank notes preferred.

Eileen Sims-Neighbour, Andrew Witts and myself. Helping us with the lighting control and scene changes are Keith Huntley, Tish Britten and Hazel Craig. All, of course, are employed by Pelham Puppets.

The stage is built in sections, so that it can be taken apart when not in use. It has two floors, along side each other, for quick scene changes. While one scene is on view the next scene is being prepared, ready to be rolled into place as the lights are dimmed. The floors are mounted on wheels that glide over aluminium channels (much like a train does on a railway line).

In our show, which is a variety show, we have "Animal" (from the Muppets) bashing his drums, to the accompaniment of the pop-group. This set is enhanced with flashing lights and bright colours. Then, by way of contrast, we have the Vent Boy, playing the piano. One of the most popular "turns" is "I've lost my Mummy" by Rolf Harris, I've found that an audience nearly always enjoys this scene.

There is a troupe of dancing girls, and a circus. The circus scene is set for showing off Clever Willie, and a number of animals—with one or two extra strings attached so that they can perform the type of tricks animals are trained to do in a circus. Naturally, puppet animals, can and should, do much more than real animals.

The show is a lively musical variety performance, but we introduce a short, three scene play of Hansel and Gretel, which aims to provide the quieter interlude necessary to give the whole show good balance.

I hope to be able to tell you more about our theatre in the summer edition of Pelpup News.

David Leech

Here is a list of Pelpups who want pen friends

ROBERT HADDEN, 10 Mount Pleasant, Belfast, N. Ireland, BT9 5DS. Robert would like to hear from a boy, 10—14, from France, speaking English and French, and interested in reading, piano, music, puppets, and animals.

KIM PATRICK, of 70 Hoddern Avenue, Peacehaven, Newhaven, East Sussex, BN9 7Q7 is 11 years old, would like a pen friend from a foreign country, who can speak and write English. Kim's hobbies are reading, drawing, swimming, and stamp collecting.

LISA YOUNG, 5 Blandford Rd., Shillingstone, Blandford, Dorset, would like to hear from a girl, 10—12 years old, from anywhere in the world, interested in music, horse-riding, and puppetry.

REBECCA LIGHTFOOT, 38 Jagger Lane, Emley Moor, Nr Huddersfield, West Yorkshire, would like an English-speaking pen friend from outside the U.K. Her hobbies are music, horses, sport, reading and puppetry.

MICHELE KATELER, 3, Sutton Rd., Bournemouth, Dorset, BH9 1RN, would like to hear from a boy, 11—12, from anywhere outside Great Britain. Michele's hobbies are playing the violin, stamp collecting, postcard collecting, and puppetry.

ZOE MIDDLETON is 13 years old, and lives at 92 South Rd., Portishead, Nr. Bristol, BS20 9DY. She would like to hear from a boy or girl, from anywhere outside the U.K. Her hobbies are puppets, swimming, collecting badges, riding, animals, and gardening.

LISE DEVEREUX, 15 Hilary Ave., Cheadle, Cheshire, SK8 3AF, would like an English pen friend, aged 13—14, interested in puppetry, tennis, stamp collecting, reading, cooking and animals.

DARRYL WORBEY, 38 Whitehurst Ave., Hitchin, Herts., would like a pen friend. His interests are marionettes, playing the guitar, reading, swimming, model trains, and drama. He also likes giving puppet shows, and art.

CLAIRE SMITH, 11 Oxdowne Close, Cobham, Surrey, KT11 2SZ, would like a girl pen friend from U.S.A., 11 to 12 years old, who likes reading, violin and piano, puppetry, stamp collecting, and classical music.

PATTI WHEATLEY, 6 Goodwill Court, Charlottetown, P.E.I. Canada, CIA7M8. Patti wants to hear from a girl, 11—12 years old. She likes roller skating, boating, water skiing, cross country skiing, alpine skiing, tennis, sailing, swimming, and puppetry.

EMMA LOCKWOOD, Ardkeen, 13 East Hill Rd., Oxted, Surrey, would like a pen friend from either Scandinavia or Germany, speaking English. Hobbies—puppetry, stamp collecting, classical music, and tennis.

DAVID GRISCTI, The Arches, Swiegi Hill, St. Andrews, Scotland, would like to hear from a boy, aged 10 to 12 years, from anywhere in the world, and preferably English-speaking. David's hobbies are puppetry, sports, music, reading and animals.

RACHEL O'GORMAN, 119 Lilacside Drive, Hamilton, Ontario, Canada, L8V 2L8, says she would like to hear from a boy or girl, 10—12 years old, from either England, Ireland, Sweden, or Australia, who can speak English. Hobbies:— drawing, writing stories, and camping.

SARAH BICKFORD, 44 High Road, South Benfleet, Essex, SS7 5LH. Sarah would like an English-speaking pen friend from anywhere, and who is interested in dancing, swimming, reading, chemistry, electronics, puppetry, and collecting stamps.

TONI WOOD, 7, Markland Rd., Dover, Kent., who is 12 years old, would like a French pen friend, please.

KATHERINE INGLIS, Jordans, 25, Dunmow Hill, Fleet, Hants., GU13 9AN. Aged 11, would also like a French pen friend, who can speak some English, as Katherine has only just started learning French. Her hobbies are collecting things, Knitting, sewing, playing the recorder, Guides, and puppets.

ANDREW WISE, aged 10, 242 Scott Ave., Oshkosh, Wisconsin, 54901, U.S.A. would like to hear from a boy, 10—11 years old, from England or Scotland, whose interests include puppetry, classical music (possibly who plays the violin and /or the piano), drama and reading.

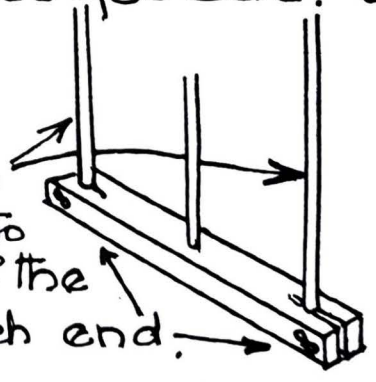
THE PUPPET STAGE & SCENERY

First of all let me explain the principle of the construction of the puppet stage. The puppet should give the appearance of walking onto & off the stage "under its own steam".

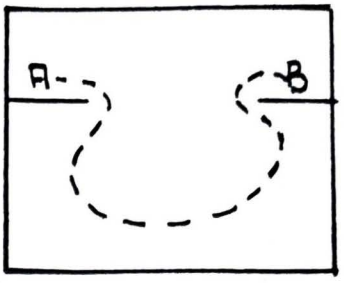
How often have you seen a puppet making an entrance as though he was a parachutist gliding down from above, & when he exits, the procedure is as bad—he is swept off his feet in an upward swirl as if the wind had filled his parachute! This nearly always occurs when a box type stage is used. There are a number of these on the market & they are usually adapted from the glove puppet booth & called dual purpose.

The reason why so many people think the box type stage is good is because, from a construction point of view, it is very strong. The side walls support the front & back, but they prevent the puppet from doing a dramatic exit. Even a bar from front to back, way above the puppets head, may sound a good idea constructionally, but a puppet is as tall as the distance from his feet to the top of his control, & dont forget the hand that is holding his control is connected to you, so he is really as tall as you are! & he will not get under it.

The only answer is a strong base on either side which clamps the front & back supports so there is nothing in the way to impede the entrance & exit of the puppet. Note there are wingnuts each end.



If you have a box type stage, don't be in too much despair. You can remedy the situation by putting in two narrow sidewings A & B, so that a puppet can be lowered in behind one wing to await the moment of his entrance. Then as he walks on, it looks quite natural & when he exits he walks behind the other side-wing (or the same one if he wished & is lifted out when out of sight.



This is all right for individual entries but for groups coming in on a coach or sleigh or a large animal such as a dragon, it would be difficult to conceal them.

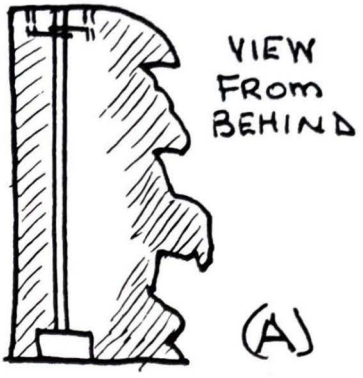
Having said that, it might be perfectly all right for the dragon to come swooping down from above & to fly off on exit.

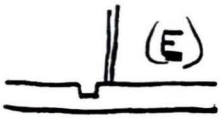
Another puppet that would look good being dropped in from above is the witch, but she must be riding her broomstick. In case you don't know how to make her get onto her broomstick, I will show you — Tie an extra string to the brush as indicated. Tie the other end to the control, leaving it rather slack. Now you make her step over the string & pull the new string so the broom comes up between her legs & she's away. If your box type stage is too narrow to put a side-wing on either side, settle for one & use this for both entry & exit.

SCENERY

Here is a new way to hold your sidewings in place (A). It does away with the little blocks which have been provided for this purpose. These blocks can be a nuisance because they have to be glued to the back of the board & if you have many scenes you will not have enough blocks.

So this is what you have to do. First mount your sidewings on stiff cardboard or hardboard. Then cut them out & paint them. Now cut two slots at the top of the wing (on either side of the dowel) & place a good strong elastic band into them. Cut a piece out of the bottom of the wing to fit over base (D). Now place in position, loop elastic over post (B). The same can be done at the bottom (C) looping elastic over post as you slide it down the post. Or you can do away with elastic at bottom & allow the wing to slot into grooves (E & F). Or you can cut slots at the top & bend over piece & make hole to fit post (G or H).





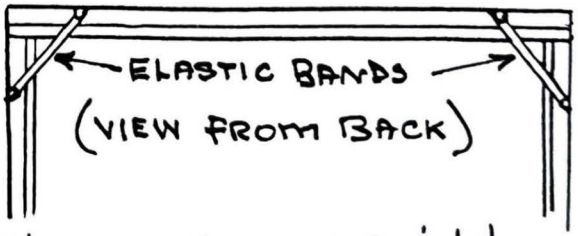
Experiment with the addition of cut out scenery such as trees, bushes, fences, gate, haystack or barn – even clouds & hills. Support in slots in a piece of wood, or by using that adhesive putty you can buy from stationers for fixing posters to walls.

SCENERY – Continued

Whatever you do you must avoid sharp corners & protrusions that can catch the strings of a passing pupper. A side wing of a tree, as on right, will very easily catch the string of a puppeteer making a graceful exit, turning it into a farce! One useful tip to remember, should this unfortunate situation occur, is to make the pupper come back to make another bow!

A simple way to avoid this trouble is to make a little hole in the two extreme tips & tie a thin piece of cotton from tip to tip, as shown in detail. It must be tied so that it protects the very tip.

You can have the same trouble along the front of the stage, if you have, for instance, two strip lights. So once again tie cotton or nylon thread or very thin wire across each gap.



Back Scenes can be clipped or pinned to back curtain, but it might be better to paste scene to a piece of hardboard 24"x35" so you can make your scene changes more quickly. Cut slots on either side of each top corner for elastic bands. These hold the top of the board to the wooden rail. You will need to cut a square out of each bottom corner to fit between bases.

Punch and Judy and Pelhams

Did you know that Pelham Puppets once produced glove puppets? Until I began working at the Puppet Centre, I only knew of the marionettes that were produced at Pelhams, and was surprised to find that the Puppet Centre has in its collection, a set of GLOVE puppets made by Bob Pelham many years ago. (I am afraid I do not know the exact date—perhaps the Editor will be able to tell you). (1945—1954 Ed.)

It is a full set of traditional Punch and Judy characters, with soft material bodies and shiny, ceramic heads. Punch, Judy, Joey the Clown and Toby the Dog are all brightly clad, with Punch in his blue and red outfit with a bright yellow ruff. Punch manages to have two personalities—he is a strange mixture of likeable buffoon and evil trickster, with a long thin grin and a fiendish yellow glint in his eye. The Beadle, Policeman, Doctor and Hangman make up the set. These characters are dressed in sombre colours as their role is to bring Punch to justice. The gruesome face of the Hangman, with his turned down mouth and deep green eyes could frighten even the bravest Punch!

It seems strange to think of Punch as anything but a glove puppet, but the pictures and descriptions we have of Mr Punch when he first arrived in Britain, show that he was then a marionette. The character arrived in London in 1662, and puppet shows were performed at Covent Garden. The character was then known as Pulcinella or Polichinelle, as that was the name used in Europe, but soon the English Punch began to evolve. He was a very naughty character, who would appear in the middle of the most serious plays and cause havoc, making him very popular with the audience.

The story of Punch and Judy and the baby slowly began to take shape. Then, during the reign of Queen Victoria, a lot of the more rude and violent elements were banned! These elements have now been returned by most Punch Professors, and although some people find Punch an unlikeable character, most people realise that by watching Punch, children (and adults) can allow themselves to escape into his fantasy world and enjoy his antics without judging him right or wrong.

Punch's popularity never seems to fade, and he can still be seen on holiday beaches, in parks, at parties—and anywhere where children and adults gather. Mr Punch has proved himself the King of British Puppets, and he will never give up the title without a fight!

Early next year, our glove puppets will be available once more. I hope that Mr Punch and Judy and all their friends will be joining the range later on. Editor.

ACROSSWORD PUZZLE

It was Christmas Eve, and last night it had snowed. "Perfect", thought Mark, "providing that there isn't a thaw."

"Mark . . Mark, can you come? Quickly! Help!" His mother sounded so agitated, that Mark jumped off the window-seat, where he had been sitting staring out at the cold white landscape, and ran to the sitting room.

"Oh dear." said Mark, surveying the scene. Then he began to laugh. Mrs. Smith, his mother had been putting up the cards which had come that morning. Joining them to the long festoon of cards, which was looped around the walls. The extra weight had been too much for the drawing pins, and ping, ping, ping, they had shot from the walls, leaving Mrs. Smith holding one end of a long line of cards twisting itself into a tangle with the holly.

"Can you hold the ribbon taut, Mark?" Tendrils of ivy slithered from around the big picture of Mark and his little brother, James, which hung on the wall. Mark thought that his mother looked as if she would cry, but then luckily, the opposite happened, as she realised how funny she must look.

It took Mark and his mother some time to redecorate the room, and as they finished, Mark noticed that the sun had come out.

"Oh no," he exclaimed, "now all the snow will melt."

"I shouldn't think so, it is freezing hard outside" Mrs. Smith said. "Look at the ice crystals glinting in the sunlight, like tinsel all over the ground. Thank you for your help, Mark, I don't know how I would have managed without you. Have a mince pie?"

Mrs. Smith and Mark ate in silence, looking

at their handiwork, so they heard the car coming up the lane to the house.

James came rushing in shouting "They're here! They're here!"

"We know." retorted Mark in a lofty way, but James did not notice. What he had noticed was, that Mark was eating and he was not.

"I want . . . " began James.

"Later" said his mother.

Mark opened the door to his favourite Aunt.

"Hello," he said, "shall I take some of your things," catching various interesting looking parcels that were overflowing from Aunt May's arms.

"Thank you, Mark. Hello, James. I see you have your scarf on ready to go out in the snow."

"This is not a scarf" said James, "this is the stocking I am going to hang up tonight. I am just stretching it a bit."

"I managed to get the seats for the pantomime for next Tuesday." said Aunt May, when she had stopped laughing.

"That's fine." the boys' mother answered. "James, I think I can hear your Uncle, are you going to open the door this time?"

A great wail came from the hallway.

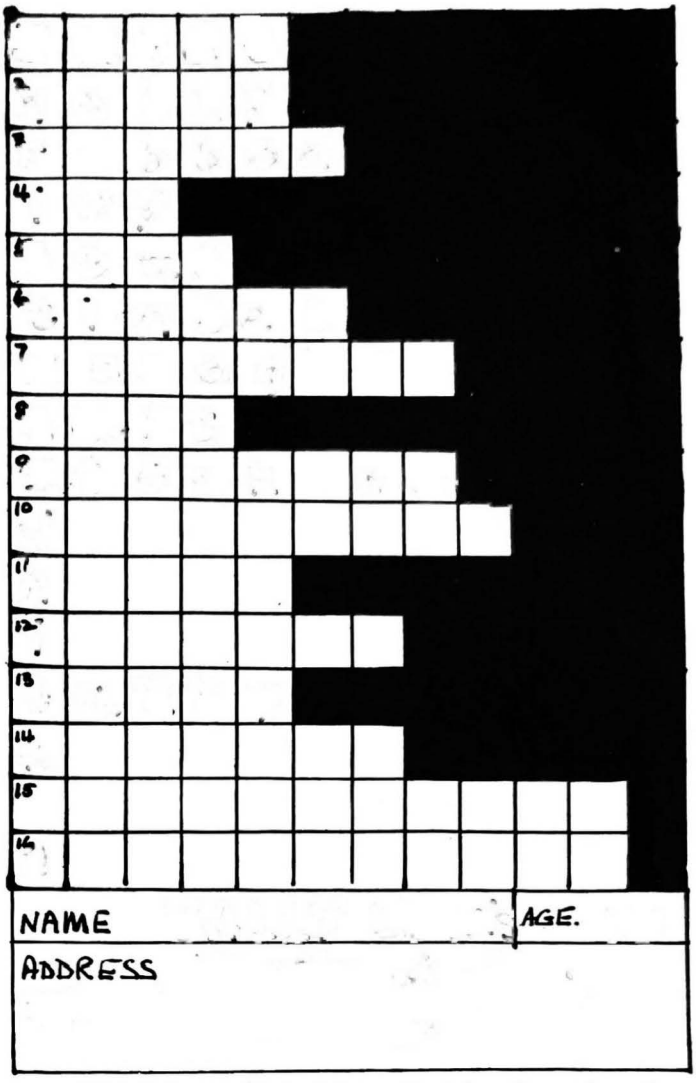
"Mummy, the abominable snowman wants to come in."

On the doormat, stood Uncle John, covered from head to foot with snow. He had fallen in a great drift out by the garage, he told James, as he brushed quantities of snow onto the hall carpet.

"Have you seen the size of the icicles hanging from the garage roof?" asked James. "They are enormous."

After tea, Mr. Smith came home. He brought a large bag of nuts in, and gave them to his wife.

"Here you are. For once, we are ready for Christmas!"



"Well," replied Mrs. Smith, "nearly. I can't find the nutcrackers, and you know that grandfather will insist on eating nuts after lunch tomorrow. Then, I still have to stuff the turkey . . . . . "

The boys slipped out of the room. James wanted to give his stocking one last long pull, and Mark wanted to see what the snow looked like in the moonlight.

Pelpups please contact:—

KATHRYN LANDERYOU, 9 Lyneham Way, Trowbridge, Wiltshire, would like to hear from any Pelpups living in that area.

BRUCE RIDLEY, 22 Handley Road, Bramhall, Stockport, Cheshire, would like to hear from any Pelpups living in his area.

JANE EVANS, of Matfield, Tonbridge, Kent, TN12 7LQ, would like to hear from any Pelpups living within 5 miles of Matfield.

RUSSELL BOWES, 69 Wendover Rd., Eltham, London. SE9 6PF, would like any Pelpups living in his area to contact him.

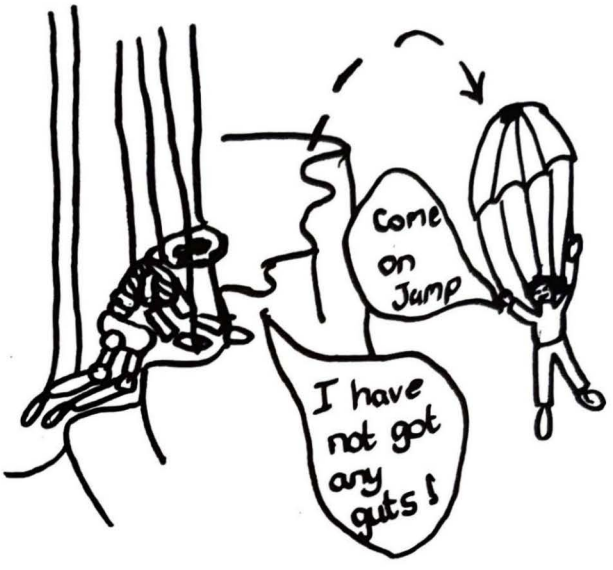
Dear Pelpop, I would like you to place an add in your next news letter for me. I had a girl write to me wanting to be my penpal. Her name was Charollet I don't recall her last name but I think she had 3 brothers and 2 sisters. She wrote to me but I lost her address.

I want to place an add that is like talking to her. I want to say: Dear Charollet, I want to be your penpal but I lost your address if you want to be my penpal please write back.

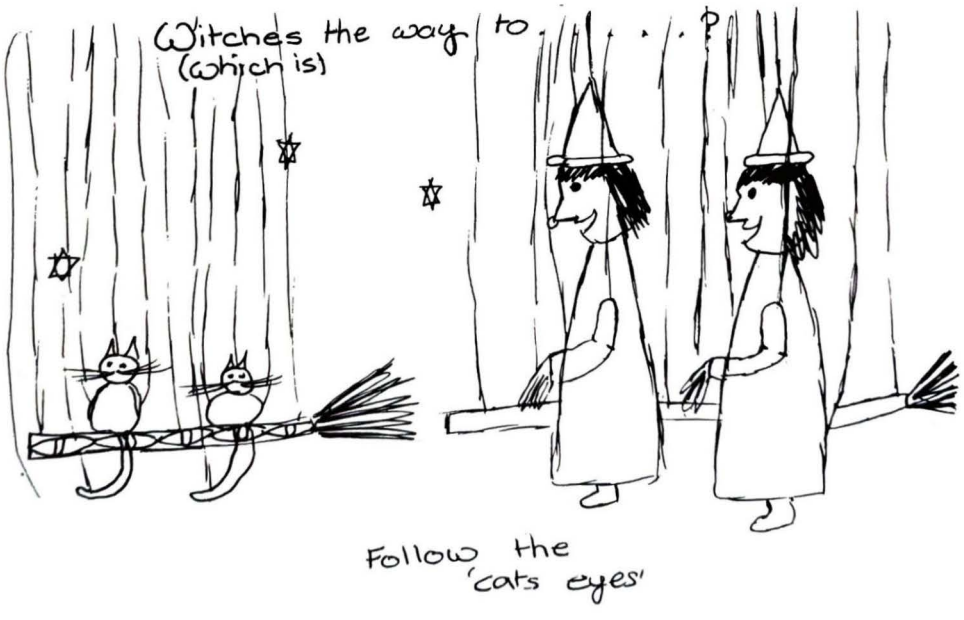
Sincerily, Shelly Leachman
611 Mills Rd, Sacramento, Cal. 95825, U.S.A.

CARTOON COMPETITION . . . .

GRAHAME HALL

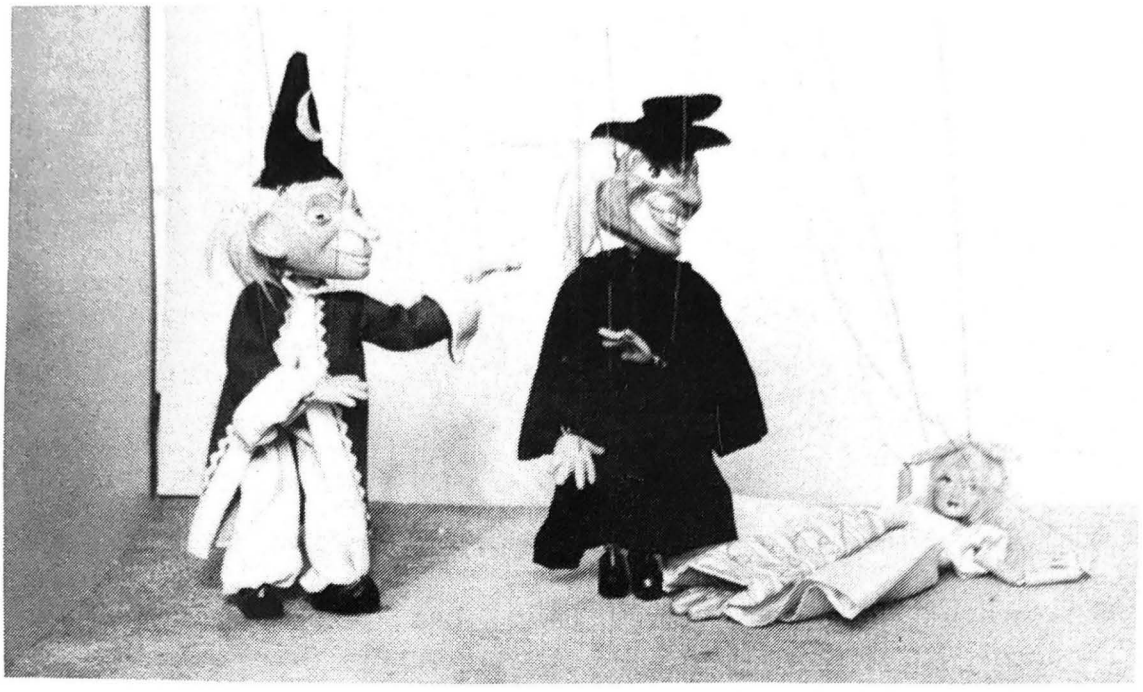


JOANNA WOODS

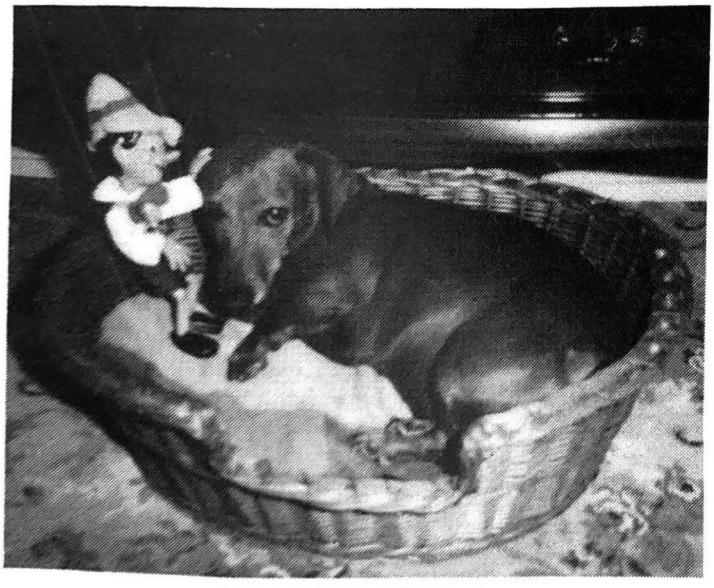


ELENA MACIA

. . . . and Photo Competition



JONATHAN MARSDEN



INGEBORG BAJEMA

JOANNA BELLINGHAM

Pelpups Write

There are some problems about which we receive many letters, so I thought it might be helpful if I published the answers to some of these queries.

MARGARET, of 39, LANCASTER RD., SOUTH NORWOOD, LONDON, writes:— "I have a problem. I have three copies of the Pelpup News, in which there are only one or two plays for which I have the right characters, so I have to change the stories. Can you help me?" It seems to me, Margaret, that you have solved half your problem, by changing the stories a little. If you read Joanna Bellingham's letter, you will see she has a good idea for changing the identity of a character.

DUNCAN and EILEEN LIVINGSTONE, P. O. BOX 757, UMTALA, TRANSKEI, S. AFRICA write:—

"We have seven puppets, and we have made up a lot of shows. When we perform, we rig up a stage, and now we are going to build a wooden one. Please give us permission to charge our audiences an admission charge."

You need no permission from us on this matter; however, in Great Britain there are regulations regarding public performances for which admission is charged. The use of commercial tapes and records, at such shows must conform to the Public Performing Rights Society's rules. This is all to do with royalties. The best plan for amateur puppeteers is not to charge admission, but to pass round the hat at the end.

DARYL JENNER, 31 CROWN ST., PORT TALBOT says, "I am writing a project in school on puppets. Please would you help me by sending any information on puppets, or any addresses to which I could write for information."

The first place to go is the public library and talk to your librarian. He will have a directory of all the books available.

The following books might be useful:—

Puppets. by Jan Bussell. Pegasus Books.

The Puppet Theatre by Jan Bussell. Faber.

The Puppet Theatre Handbook by Marjorie Batchelor. Herbert Jenkins.

History of the Puppet Theatre by George Speaght. Harrop.

Also, you could write to, or visit if you live in London, The Puppet Centre Trust, Battersea Arts Centre, Lavender Hill, London SW11 5TJ. They are open 2pm. to 6pm. each weekday for information, advice, workshop, and practice. If you do write, send a stamp for your reply.

GEORGE ANDERSON, 9422, PORTSMOUTH DRIVE, HUNTINGTON BEACH, CA., U.S.A. writes:— "Thank you for making such great puppets, I really like them. I have been collecting Pelham Puppets for eight years, and I don't think I'll stop. I have a big puppet stage called the Puppet Palace. All my string puppets are Pelhams, and they all star in a variety of shows each week. My favourite puppet is the frog. I have made him star of four of my latest shows, 'The Misadventures of Sam the Frog', Episodes 1 to 4."

George suggests that we make a unicorn puppet. Good idea, we already do, in the Number 2 range. Thank you for your drawings.

JOANNA BELLINGHAM, 10, SNEYD AVE., WESTLANDS, NEWCASTLE, STAFFS., writes:— "Recently my puppet group, 'The Wonderland Puppets', gave three shows at a local Sunday School. Two of them were plays which we wrote, based on short stories by Leo Tolstoy. The other was a variety show. The children loved the shows, and we really had fun performing them. We have been asked to do some Christmas shows for other churches, which we are now preparing.

"We made a Santa Claus suit for Gepetto, which you quickly put over his clothes, and fasten with some buttons, so that no strings have to be cut.

"I have now got 35 puppets, and I am very pleased with them all. My theatre is made from old pelmets, and can be taken down by unscrewing the bolts."

JONATHAN ROBINSON, of GORLESTON, NORFOLK, asks us whether we are going to make the characters from Star Wars. Sorry, Jonathan, we are not. There are too many characters in the film.

HILARY USHER, LLANPUMPSAINT, CARMARTHEN, asks whether we still make Pinky and Perky. Yes, we do.

MICHAEL FOSTER, 7, BECKWITH AVE., PANNAL ASH, HARROGATE, wants to know how to make a puppet, which wood to use, and how to make the limbs work.

The legs and arms are made from dowelling, which you can buy at any model shop. Short lengths, slightly shaped, could also be used for the feet.

We use parana pine for the bodies of our puppets, and you might be able to get some small pieces of this at a timber merchant.

For the head if you can get a wooden ball, that would be ideal, but if not, get a lump of balsa wood. Shape it roughly into a ball. Glue short lengths of dowelling into holes (you will have to make these first, of course). One each side for 'ears', and one for the neck. Cover the whole head in several coats of papier mâché, shaping the features. Insert screw eyes into the dowels. The head strings will go on the 'ears'. To connect all parts, look at how we do it.

This letter is from SALLY and PAUL CRIPPS, and ROY WARD, from HAYWARDS HEATH. "My brother, a friend and I, have put on two shows for some small children, who live down the road. As we have not got as many puppets as we need for these shows, we use cuddly toys on strings, which are very good.

"We drew our own backdrops, and made our props out of 'Lego', and cardboard. We are going to make a puppet theatre next holidays."

EMMA LOCKWOOD of OXTED, SURREY writes:— "I have been interested in puppetry for four years. I got my first puppet on my eighth birthday. I have passed on about the Pelpup Club to my schoolfriends, and they agree it is one of the best clubs.

"My sister and I have a theatre, which our uncle and mother made when they were children. We have 26 puppets, and do plays and shows regularly. We are starting a library of puppet play books. We hope to turn the attic into a theatre for the family.

"When we do shows, we use our mother's drying rack to hang the puppets on. Our scenery is all handpainted, and our cousin, who is 22, has fixed some lights onto our theatre, so, we do all our shows in the dark, with just the theatre lights on.

"A few months ago, my family and I went to the Polka Theatre, and had the most enjoyable time, and thought that the play they did was of an excellent standard. The play was called Wooden Stars. We also enjoyed the exhibition there. We thought it so good, that my mother recommended it to the Primary school, where she teaches, and they went there on a school trip."

MARTIN KELLEHER of CANTERBURY, writes:— "I have bought your lightweight theatre, and think it very good indeed. I have nine puppets, a box office, seats for the audience, which I made myself, and my own programme of forthcoming events. I have a lighting set for my theatre, which consists of one red light, two spotlights, and a set of Christmas lights.

I include one of my programmes from one of my latest shows:—

Come and see it soon!" C. W. T. C.

For all this week! AUTUMN SHOW 1980

With Pinky and Perky

Acts	Introduced by Fritzi		
1	Old Man sings.	4	Giant and Witch Music.
2	Dutch Girl sings.	5	Pinky and Perky.
3	Fritzi and Horse dance.	6	Finale with all the Stars of the Show.
	Interval.		The End.

CATHERINE FLETCHER, of RICHMOND, SURREY writes:— "I have a friend called Richard, and we get together to do puppet shows. We have many puppets between us, and a lightweight theatre each.

"This summer, we are going to do the puppet show of our lifetime. It will have a script, written by us, and we will record it on tape, together with sound effects, from a sound effect record that Richard has. We will have to perform the play with split-second timing, to keep up with the tape. We will also have special lighting, with coloured bulbs, and a dimmer switch.

"Richard has got many scenery backgrounds, which we can use as well. If the play is a success, we will send you a script."

SARAH GAFFEN writes:— "My sister and I, did a show for a nearby Nursing Home, called the Pelham Puppet Talent Show. The play went very well, and the old folks really seemed to enjoy it. We had only one major tangle, and we undid it pretty easily.

"The people at the Nursing Home asked us to come back in August, and we may do a Christmas show.

"As I said, the show was a success, but it was very depressing for us to see the patients. Many were missing limbs, and some were blind or deaf, and a few were senile, but they seemed so happy, because of such a small thing. It seemed so sad."

RICHARD HUME from Bradford writes:— "My friend Andrew and I do a puppet show every fortnight. The audience all pay 6p and are bought a bag of crisps each. So far, all the plays have been successful, and everyone has enjoyed them. We call ourselves 'The Leblanc Theatre'.

"We rig up a stage in my garage, with a screen to cover us. For music we use tapes, and as I play the organ, we somehow manage to get it in the garage. So, you can imagine what it is like, operating puppets, and playing the organ!"

NICHOLAS TUTT, from KIRDFORD, NR. BILLINGSHURST, SUSSEX, writes—Estelle Hamilton and I have made a puppet club, and we have made a theatre with curtains that open and close. We are very pleased with it.

We put on little shows for our families. My brother thinks my puppet is alive when I play with it! He is three years old.

The Queen's Poodle

by JACQUELINE PHILLIPS

Characters: WITCH, FAIRY, GIANT, PETER (Hansel), TRUDY (Poodle), QUEEN and MOUSE

NARRATOR: Once in the land of Donvia, there was a queen who owned a most beautiful poodle called Trudy. However, there were others who also wanted her.

SCENE ONE—THE PALACE GARDEN

(*The* QUEEN *is sitting down on a bench, stroking and patting her* POODLE)

QUEEN: There, there my little petty wetty. You just wait here my little Trudy Wody, while Mummy sees what has happened to your bone.

(*Exit* QUEEN. *Sound of heavy footsteps getting louder and louder.* TRUDY *looks round. Enter* GIANT)

GIANT: Ha, ha! Now's my chance to get Trudy the poodle. Come, my pretty poodle. . Once I capture you, you will never see your mistress the Queen of Donvia again!

(GIANT *laughs loudly and goes towards* TRUDY *who runs away barking. Chase music in the background. Ends with* GIANT *capturing* TRUDY)

GIANT (*walking off stage*): Don't bother to struggle my pretty as you will never see your mistress the Queen again.

(*Laughs loudly.* TRUDY *whimpers*)

(*Enter* QUEEN *before* GIANT *leaves*)

QUEEN (*walking on carrying a bone*): Here's your bone my little Trudy. (*Sees* GIANT). Oh! my little Trudy. Give her back you wicked Giant.

GIANT: No I won't. I am taking her to my mistress the wicked witch of Donvia and you will never see her again!

(*Exits laughing*)

QUEEN: Oh dear! What am I to do?

(*Enter* PETER *the junior gardener*)

QUEEN: What are you doing?

PETER (*Stops walking*): Who me?

QUEEN: Yes.

PETER: Oh I am the junior gardener, I work here.

QUEEN: Well in that case if you rescue my poodle Trudy then I will make you my head gardener.

PETER: But, but . . .

QUEEN: No buts, otherwise I will have your head chopped off. Now go and find the wicked witch of Donvia for it is she who has taken my poodle, and don't come back until you find her.

(*Exit* QUEEN)

PETER: Oh dear! What am I to do. I don't even know where to start looking for the witch!

MOUSE (*Off stage*): Don't despair, I will help you.

PETER: Who's there?

(*Looks round*)

Enter MOUSE)

MOUSE: I will help you to find the poodle for I know where the witch lives and how to get the poodle back.

PETER: How?

MOUSE: You just follow me and I'll show you how.

PETER: Well I might as well. Come on you lead and I will follow.

(*Both exit*)

SCENE TWO

(*Wood at one end with exterior of* WITCH's *castle at the other*)

(*Enter* PETER *and* MOUSE *from wood end*)

PETER: Is this the witch's castle? (*pointing*)

MOUSE: Of course, what were you expecting?

PETER: Well I always thought that witches lived in caves.

MOUSE: Yes they do, but this is really the Giant's castle which the witch took over. She cast a spell on the Giant changing him from a good Giant into a bad one.

PETER: Anyway how do we get in with the drawbridge up?

(*Walks towards the castle with the* MOUSE)

MOUSE: Oh that's easy. We just cast a spell which will lower the drawbridge.

PETER: Oh, and how do we do that?

MOUSE: Like this.

(*Faces drawbridge, waves his arms and chants*)

Pickled onions and mixed veg,
Open the drawbridge or off with your head.

(*Clash of cymbals. Drawbridge opens slowly, creaking as it goes down until it reaches the ground with a thud*)

PETER: How did you know that?

MOUSE: Oh it's just something I picked up.

(*Pulls* PETER *across the drawbridge*)

Hurry up, we haven't that much time.

(*Both go across the drawbridge which closes after them with a thud*)

SCENE THREE—INTERIOR OF WITCH'S CASTLE

(POODLE *is in a cage in a corner of the room*)

WITCH (*entering*): So you have arrived my pretty little Trudy. You shall be all mine and that goody goody Queen will never see you again.

(*Cackles with laughter.* TRUDY *barks and backs away from the* WITCH)

WITCH: You can bark as much as you like but it will be no use. Now where is my Giant?

(*Heavy footsteps getting louder. Enter* GIANT)

GIANT: I made the fire up just like you said and the water is boiling nicely. Shall I put the poodle in it to boil her, I love boiled poodle.

(*Goes towards* POODLE, *rubbing his hands*)

WITCH: No, you fool. the water is for boiling our potatoes and peas for supper.

GIANT: Is that all we're having?

WITCH: Yes.

GIANT: But we always have potatoes and peas.

WITCH: I know, but it's all I can afford with prices so high, and nobody pays you for being a witch. Anyway, go and start cooking the dinner. I'm hungry.

(*Exit* GIANT, *heavy footsteps getting fainter and fainter*)

WITCH (*Turning to* POODLE): You wait here quietly my dear, while I go and cast a few spells.

(*Exit* WITCH.) (*Enter* PETER *and* MOUSE. TRUDY *barks and jumps around in the cage*)

MOUSE (*looking round*): It's alright, she's gone. Now quickly Peter, go and open the cage.

PETER: Right then.

(*Goes and opens the cage*)

PETER: There Trudy. You are free to go now.

(TRUDY *jumps out. Suddenly, enter* GIANT. TRUDY *barks and growls*)

GIANT: Where's the salt Witch? (*Sees* PETER *and the* MOUSE) Oh Witch, someone's trying to steal your poodle. Don't worry, I'll stop them.

(*He chases after* PETER, *while* TRUDY *carries on barking. Chase music in the background*)

WITCH (*Entering*): Someone trying to steal my poodle! I'll soon put a stop to that.

(*Waves her hands in the air and chants*)

Legs of toads, and heads of mice,
Turn them into things, which aren't nice!

(*Points the spell at* PETER *just when the* GIANT *is about to catch him. Clash of cymbals. Both* PETER *and the* GIANT *go up in the air at the same time and when they come down their positions are reversed*)

GIANT (*talking with* PETER'S *voice*): What's happened to me, I'm a Giant!

PETER (*talking with* GIANT'S *voice*): I'm a boy! Boo Hoo, I hate boys.

(*Sits down in a corner and starts to cry.* TRUDY *goes to him and he pats her*)

WITCH: Drat you stupid Giant, you got in the way of my spell. Well I will soon put that right. I had best consult my book of spells.

(*She goes towards her book of spells but* PETER *in the* GIANT'S *body goes and stands in front of her waving his club and blocking her way*)

GIANT (*talking with* PETER'S *voice*): Oh no you don't, I'm much bigger than you are and much stronger.

WITCH: Drat you. You may be larger than me but I still have magic on my side.

MOUSE: Oh no you haven't. (*He goes to the spell book, lying on a table*) Now I have your spell book and also the power to vanish you from this country for ever and ever.

WITCH: No you wouldn't do that. Why, this country needs a witch.

MOUSE: Yes, but a good one not a bad one. Now let me see. (*Looks in the spell book*) Ah, this one will do.

(*Points at the* WITCH *and chants*)

Boiled cabbage and sour beer,
Take the witch far away from here.

(*Clash of cymbals and the* WITCH *disappears upwards, screaming*)

MOUSE (*Turning to the* GIANT *and* PETER): Now I had better do something about both of you. (*Thinks for a moment*) ah I know.

By the power of the mountains, and the power of the sea,
You will change back, to what you should be.

(*Points towards* PETER *and the* GIANT. *Clash of cymbals as they both go up in the air and return to their proper positions*)

PETER: Oh I am glad I'm not a Giant anymore. It makes me dizzy at that height.

GIANT: Where am I? (*Sees* PETER) Who are you? Have you come to tea?

PETER Well . . . .

GIANT: Well if you have, do try some of my rock cakes, they're delicious.

MOUSE: Sorry, but we can't stay. We have to take this poodle back to the Queen, but we would love to come another day.

GIANT: Feel free to come back any day you like and do bring this lovely poodle with you.

(*Pats* TRUDY *on the head*)

MOUSE: We will.

PETER (*Turning to the* MOUSE): What's happened to him? He's nice!

MOUSE: Don't you realise what's happened? He's turned back to what he should be, a nice Giant. Now, bring Trudy over here and we will go home quickly.

PETER: But how?

MOUSE: By magic of course. Now stand close. (*They bunch up*) Now . . .

(*He waves his arms in the air*)

Sour grapes and green peas,
Take us back to the palace please.

(*They vanish upwards waving, and the* GIANT *waves back*)

GIANT (*Facing the audience*): Now that's what I call quick travelling. Ah well, I had better get back to tidying up my castle.

(*Exits*)

SCENE FOUR—THE PALACE GARDEN

(*The* QUEEN *is sitting down on a bench*)

QUEEN: Oh where is my poor little Trudy Wody, I can't imagine what's happened to her. Oh I do wish she was here.

(*Clash of cymbals,* PETER *and* TRUDY *come down and land on the ground*)

QUEEN: Oh talk about your wishes being answered quickly, Trudy! My little Trudy Wody! (*Rushes over to* TRUDY) Don't worry my little petty wetty, Mummy's here.

(*Goes and strokes her*)

PETER: I brought her back, your majesty. Now will you make me head gardener?

QUEEN: Of course I will, I always keep my promises, and I am sure that you will be the best head gardener that I have ever had. Now Trudy, let's go and see about your bone.

(*Exits with* TRUDY)

PETER (*turning round*): And I must thank you Mouse, Mouse, where are you Mouse?

(*Looks round for the* MOUSE)

FAIRY (*Entering*): Here I am Peter, I am your mouse.

PETER: You, but what were you doing as a mouse?

FAIRY: It's a long story but you see, the Witch changed me into a mouse and the only way that I could change back was to banish the witch. That I could only do if I had the help of a brave boy.

PETER: But I'm not brave.

FAIRY: But didn't you stand up to the witch? That's what I call brave and I want to thank you for it.

PETER: Me brave, yes I suppose that I must be brave.

FAIRY: Yes and remember, if ever you need me, call me.

PETER: I will, and thanks for everything. Now I had better go and mow the lawn, bye.

(*Leaves quickly*)

FAIRY (*turning to the audience*): And I had better go. By the way, they all lived happily ever after, even the Giant.

(*She vanishes upwards*)

THE END

NOTES ON PROPS

THE BONE—This is made from cardboard, with a hole in one end, through which a thread is strung and tied onto the Queen's finger.

THE DRAWBRIDGE—This is operated from above by two strings, one on each side.

THE CAGE—This is made with no top, so you can get the puppet in it and is operated from above by a string attached to the cage door which pulls it open.

Somewhere To Spend the Night

by KERRIE O'CONNOR

(*The scene is an old fashioned street somewhere in a quiet village in England. A* CLOWN *is sitting at the front of the stage crying softly*)

CLOWN: The circus has gone and left me behind here in this village where I know no-one. Just because I was lazy and wouldn't do as many tricks as the other clowns. I've no money and nowhere to stay for the night—whatever shall I do?

(*Enter drunken* SCOTSMAN *drinking from a bottle and staggering in an alarming way*)

SCOTSMAN: Hello my friend, whatever's wrong with you, why are you dressed in those strange coloured clothes with your face painted like that?—Here have a drink from me bottle—

(CLOWN *tries to drink from* SCOTSMAN'S *bottle*)

CLOWN: The circus I was with has gone to another village, and left me here, just because they thought I was lazy, but I was just tired of doing all those stupid tricks and getting my face covered with custard pie every day. I've no money and I just don't know where I'm going to spend tonight, and all the other nights after that—and look its getting dark.

SCOTSMAN: Well there's a thing now, my bagpipes team have left me in the same way, because they got tired of my drinking and playing all the wrong notes on the bagpipes. Perhaps we ought to stick together—then at least we'll both have someone to talk to.

CLOWN: I think just outside this village is a wood, perhaps we could walk there and see if there is an old tumbledown hut or something like that; where we could sleep tonight.

SCOTSMAN: I've a few pennies left, we could buy a loaf of bread in that shop over there (*pointing*) which we could eat with the rest of my whisky.

(*Together they go to the Baker's and buy a loaf of bread.* SCOTSMAN *and* CLOWN *leave the stage together singing and humming hopefully*)

(*Change of scene to woodland*)

WOODLAND SCENE

(*Enter* WOLF, *carrying a bundle of twigs*)

WOLF: I'm really determined to catch Red Riding Hood this time. I think if I build a nice little hut and grow some pretty flowers outside, the next time she passes by perhaps she might be curious, come inside, and then . . . . what a tasty morsel she will make for my tea.

(*Enter* CLOWN *and* SCOTSMAN. *They watch the* WOLF *from a distance and then approach him*)

CLOWN: Hello magnificent beast, what are you doing? (*aside, whispers to* SCOTSMAN) this may be just what we are looking for.

WOLF: Go away and leave me in peace, I am making my den for the winter.

SCOTSMAN: It looks far too nice for only one person to live in, if we were to help you we could make it far larger and get it finished more quickly.

WOLF: Well, all right then (*whispers aside to the audience*) all the better; more tasty morsels for tea, but that Scotsman looks a bit tough, especially the sporran.

(*They all set to work to build a house*)

SCENE CLOSES

(*Remove* WOLF, SCOTSMAN *and* CLOWN)

SAME SCENE (*with doll's house*)

(*Enter* WITCH *leading a* HORSE *by the bridle*)

WITCH: Since my cottage has burned down I have hunted far and wide for a new place in which to do my evil spells, but so far no where is quiet and dark enough. I must sit down to rest now, I have walked all day and found nothing.

(*Sits down*)

HORSE: This stupid witch will never find anywhere suitable, how I wish she would go back to the witches' coven where we came from and then I would have the company of all the other horses that I knew before and have something prettier to look at than her with her wicked old face.

WITCH: What's this I see over by those trees, is it a small twig cottage? Let us go and see Frenzy (*name of horse*)

(WITCH *and* HORSE *are taken off-stage*)

(*Enter* RED RIDING HOOD)

RED RIDING HOOD: What a lovely day for a walk, perhaps if I am very lucky I will catch a glimpse of the good looking lad who lives at the other side of the wood. (*Stops and stares*). What's this funny little house doing here? I've never seen this before.

(*Approaches house and slowly goes inside. Suddenly from behind the house appears the* WOLF *and tries to grab at* RED RIDING HOOD. *They fight and then the* SCOTSMAN *and* CLOWN *arrive and the* SCOTSMAN *hits the* WOLF *with his bottle. The* WOLF *falls down and lies still*)

SCOTSMAN: Fancy, attacking a nice young girl like this you should be ashamed of yourself.

(SCOTSMAN *taps the* WOLF *on the nose with his bottle. The* WOLF *lies quite still*)

SCOTSMAN: Are you hurt my dear?

RED RIDING HOOD: No, I'm not hurt, but I'm sure that this is the same wolf that attacked my grandmother last year.

CLOWN: I suggest that we remove this wolf to the farthest part of the wood and tie it up firmly to a tree as a punishment.

Wait a moment, who is this coming now?—my goodness! It's a witch with a horse—what a peculiar crowd.

(*At this moment* WITCH *is seen to fall from the* HORSE *and lay upon the ground*)

SCOTSMAN: What a horrible looking old woman, I'm sure she is up to no good at all, I think we should take her away with the wolf.

(WITCH, WOLF *and* HORSE *are taken off*)

FINAL SCENE

(SCOTSMAN *and* CLOWN *are seen sitting in front of the house contentedly.*)

RED RIDING HOOD: This seems just the right kind of home for you two, and you can keep the wood free of wolves and witches, All the people of the towns and villages nearby are happy to pay you for this, and I will bring food out to you every day.

SCOTSMAN AND CLOWN TOGETHER: We've found somewhere to spend the night at last.

That's my Money!

by BRENDON RENWICK

Cast
GOOFY—GOOFY
WOLF—WICKED VILLAIN
WITCH—WITCH
S.M. GIRL—MOTHER

SCENE ONE
(*In the house*)
GOOFY: I'm tired of being on my own here, I think it's about time I went to visit my mother on the other side of the woods. Now what will I need? A clean handkerchief, yes. A present for her, I know, a bunch of flowers. Yes, I will pick some when I get near her house. There we are then, all ready to go. Well bye bye I'm going into the woods now.

CURTAINS

SCENE TWO
(*In the woods. Enter* WOLF)
WOLF: Oh I've just had a smashing time. What I did was take over a house to hide my money in. It's just on the other side of the woods.
(*Enter* GOOFY)
GOOFY: Hello sir, it is a nice day isn't it?
WOLF: Yes it is rather, anyway where are you going?
GOOFY: To my mothers. She lives on the other side of the woods.
WOLF (*whispers to the children*): Oh no that's where I hid my money.
GOOFY: Pardon?
WOLF: Oh nothing.
GOOFY: Do you know which way it is?
WOLF (*whispers to children*): I know, I will tell him the wrong way. It is over that way.
GOOFY: Oh no it isn't.
WOLF: Oh yes it is.
GOOFY: Come on kids, you join in too. Oh, no it isn't.
WOLF: Oh yes it is.
GOOFY: Oh no it isn't.
WOLF: Well then, if it is not over there, then where is it?
GOOFY: It's over that way.
WOLF: Ah, but if you go that way, you get there quicker.
GOOFY: Do you? I didn't know that, oh well thank you and bye.
(GOOFY *goes out*)
WOLF: Hee hee now I will be able to get there before he does so he doesn't get the money.
(WOLF *goes out. Enter* GOOFY)
GOOFY: That Wolf was wrong. It's just a dead end over there.
(*Enter* WITCH)
GOOFY: Hey did I just hear a twig snap kids? Is there something behind me?
(CHILDREN: Yes.)
(GOOFY *looks round.* WITCH *moves round with him*)
GOOFY: No there isn't anything behind me, is there?
(CHILDREN: Oh yes there is.)
GOOFY: Oh no there isn't.
(CHILDREN: Oh yes there is.)
GOOFY: Well I will turn round quickly then.
(GOOFY *turns round quickly. Sees the* WITCH)
GOOFY: HELP.
WITCH: Don't be frightened.
GOOFY: Why not? HELP MUMMY.
WITCH: I'm a friendly witch.
GOOFY: Oh are you.
WITCH: Yes. Now you know that Wolf told you to go the wrong way.
GOOFY: Yes.
WITCH: Well he hid his money in your mother's house you see, and he told you the wrong way so he could go and get it first, before you got to the house. So we will go and get the money first before the wolf does.
GOOFY: Good idea, let's go then.
(GOOFY *and* WITCH *go out*)

CURTAINS

SCENE THREE
(*In another part of the woods*)
WITCH: We are near the house now.
GOOFY: Oh good we will get the money before the wolf does.
WITCH (*whispers to children*): I will tell him to go a different way than me, so I will get the money first.
GOOFY: Now where do we go?
WITCH: Well you go that way and I will go this way.
GOOFY: O.K.
(*Go out* GOOFY)
WITCH: Hee hee all the money is mine. Haa haa.
(*Go out* WITCH. *Enter* WOLF)
WOLF: I'm near the house now, that stupid Goofy won't get there before me. All the money will be mine won't it kids.
(CHILDREN: No it won't.)
WOLF: Why not?
(CHILDREN: The witch has got it.)
WOLF: Oh no, I better get there quickly.
(WOLF *goes out*)

CURTAINS

SCENE FOUR
(*In the house*)
S.M. GIRL: Oh I wish the Wolf wouldn't keep coming here.
(*Enter* WITCH)
WITCH: Hand over the money or else.
S.M. GIRL: With pleasure, it's down there.
(WITCH *picks it up. Enter* WOLF)
WOLF: Give me that money Witch.
WITCH: No.
(*Enter* GOOFY)
GOOFY: That's my money, give it here.
(*They all start quarrelling.* GOOFY *then comes out of the argument and goes over to his mother. He picks up the money without the* WOLF *and* WITCH *realising*)
GOOFY: Come on mother let's go before they realise that we have got the money.
S.M. GIRL: O.K. Bye children.

CURTAINS

FINALE

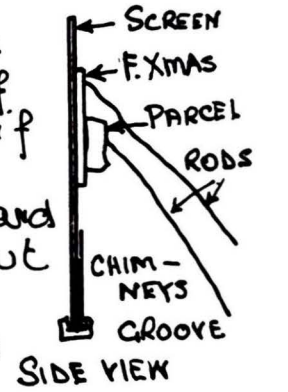
THE END

SHADOW PUPPETS
for your christmas shows.

Shadow puppetry has a particular charm of its own. Ideal for any sort of dream sequence or any fairy-tale activity in the forest or devastating "collapsing act" that would be too difficult to carry out on the stage in 3 D.

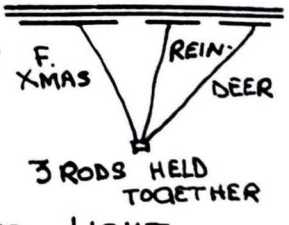
Here we have Father Christmas & his two reindeers each on a rod so they rock as they joggle along. Cut out in thin stiff cardboard or something transparent if you want some colour to come through.

The chimneys are cut out of cardboard so they look black. The cat can be cut out separately, so it can jump down when Father X'mas goes by if you have someone to work it.



SIDE VIEW

Any number of parcels (or the same one if you are not fussy) can be brought in from behind F. Xmas & are only visible when dropped holding close to the screen. Clouds, moon & stars can be cut out (transparent paper) & pasted on screen.



LIGHT
SOURCE

Printed in England by Swindon Press Ltd., Swindon, Wilts.